The LIBRARY *of* CONGRESS
Information Bulletin

Vol. 57, No. 11 November 1998

'Stagestruck': Performing Arts Caricatures

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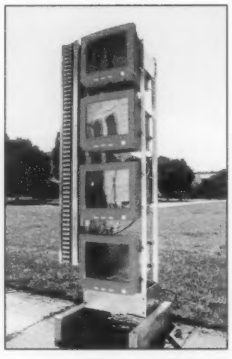
JAMES H. BILLINGTON
Librarian of Congress



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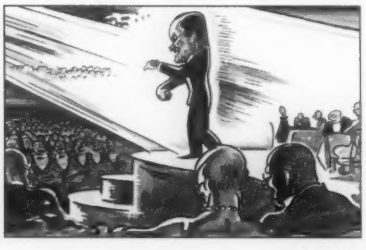

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On the Cover: *Lily Pons,* ca. 1940s by Alfred Bendiner, ink on paper, is part of "Stagestruck," a new exhibition opening at the Library on Nov. 5.

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GUY LAMOLINARA, Editor
JOHN H. SAYERS, Production

'Sigmund Freud: Conflict and Culture'

LC Opens Major Exhibition on Father of Psychoanalysis

The opening of "Sigmund Freud: Conflict and Culture," which runs through Jan. 16, brought together Library staffers and others who had helped bring this major exhibition to fruition for a celebration the evening of Oct. 14 in the Jefferson Building.

N. Alicia Byers

Guests in the Librarian's Reception Room; Austrian Ambassador Helmut Tuerk with Brigitte Ederer of the City of Vienna; "Sigmund Freud: Conflict and Culture" curator Michael Roth discusses the exhibition.

N. Alicia Byers

Gail Fineberg

200 Years

New Projects Celebrate Library's Bicentennial

Citizens throughout the nation, together with their congressional representatives and local and sta libraries, will have an opportunity to join the Library's celebration of its Bicentennial in 2000 by participating in special projects that will culminate on April 24, 2000, the 200th birthday of the institution. The celebration is intended to recognize the importance not only of the Library of Congress but of all libraries in a democratic society.

The Library, which is the nation's oldest federal cultural institution, announced on Oct. 6, 1997, its intention to celebrate the 200th anniversary c its founding in 1800. At that time, a logo for the Bicentennial was unveiled with the theme "Libraries, Creativity, Liberty." The following day, a gala was held in the Library's magnificently restored Thomas Jefferson Building to mark the inauguration of its Bicentennial celebration. The reception was the Library's first fund-raiser in its history, raising more than $800,000 for the Bicentennial.

"We will celebrate with pride our first 200 years of Library history," said Librarian of Congress James H. Billington. "During that time, the Library has grown into the world's largest repository of knowledge and creativity, which it has preserved for all generations of Americans.

"We want to take advantage of this opportunity to energize national support of the Library's mission, enrich our collections and improve our service to Congress and the nation with Bicentennial activities that will carry us with strong momentum into the 21st century," he added.

Bicentennial plans include the following projects:

Gifts to the Nation

The collections of the Library are national in scope and nearly universal in the subjects they cover. In its Gifts to the Nation project, the Library will augment its collections with materials that curators throughout the institution have identified as historically significant items that would add to the depth and diversity of existing collections. In October, the curators' recommendations will be forwarded to the James Madison Council, the Library's private sector advisory group, which will help the Library seek donors to make these acquisitions possible.

A special acquisition project will be to replace the books that have been missing from the 6,487 volumes that Thomas Jefferson sold to the Library in 1815 for $23,950, five months after Congress lost its Library in the Capitol fire set by the British in 1814. (From 1800 until the Jefferson Building opened in 1897, the Library was housed in the Capitol.) Then, in 1851, nearly two-thirds of Jefferson's books were destroyed in another Capitol fire.

Other Gifts to the Nation will endow chairs for visiting scholars and the Library's subject specialists to use the collections and publish studies about them, making the materials' availability to researchers more widely known.

Digital Gifts

In October 1994, the Library nnounced that it would offer digitized versions of millions of items, in cooperation with other research institutions, on the Internet at www.loc.gov/. Through the American Memory project of the National Digital Library Program, important and rare materials from the American history collections of the Library and other major repositories are being seen not only by those who can travel to Washington but also by citizens nationwide. This collaborative effort has so far rought more than 1 million items in multiple formats to students, educators, researchers and lifelong learners. Libraries and other institutions throughout the United States are cooperating in this effort by digitizing their American history collections and making them available through American Memory.

Local Legacies

The Local Legacies project is designed to involve citizens nationwide in celebrating the Library's Bicentennial — through their congressional representatives — by documenting events and activities that have particular cultural importance for local communities. Selected records of participants' activities, preserved in a variety of media, including photographs or sound and video recordings, will become part of the permanent collections of the Library's American Folklife Center in 2000. The Library will share these gifts from across the nation by making them electronically available through its National Digital Library Program.

With the assistance of members of Congress and their staffs, Local Legacies will involve libraries, folklife organizations and other cultural institutions. Creators of

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Library Forms Bicentennial Steering Committee, Names Program Manager

The Library has named officials to sit on its Bicentennial Steering Committee, which will direct the institution's celebration of its 200th birthday in 2000. A program manager has also been appointed, who will oversee the day-to-day activities of staff throughout the institution who have been assigned tasks in association with the Bicentennial.

Members of the Steering Committee are: Norma Baker, director of development; Jill D. Brett, public affairs officer; Laura Campbell, director of the National Digital Library Program; John Y. Cole, director of the Center for the Book; Jo Ann Jenkins, chief of staff; Geraldine Otremba, director of the Congressional Relations Office; and Winston Tabb, associate librarian for Library Services.

Also, Roberta Stevens, former special assistant to Mr. Tabb, has been named Bicentennial program manager.

"The goal of our Bicentennial is to inspire creativity by stimulating greater use, not only of the Library of Congress, but also of all libraries," said Ms. Jenkins. "Roberta Stevens's extensive experience will give our commemoration a real boost."

Cultural Coinage

President Signs Bill to Issue Library Bicentennial Coin

President Clinton signed the Library of Congress Bicentennial Commemorative Coin Act of 1998 on Oct. 21. The House had passed the bill authorizing the coin on Aug. 4, with Senate approval following on Oct. 6 by unanimous consent.

The act authorizes the U.S. Mint to issue bicentennial commemorative coins for the Library in the year 2000, including the nation's first bimetallic coin (gold and platinum). Up to 500,000 $1 silver coins, with a surcharge of up to $5 will also be issued, with an option of up to 200,000 $10 bimetallic coins with a surcharge of up to $50 or up to 100,000 $5 gold coins, with a surcharge of up to $35. Proceeds will be used for educational initiatives at the Library, primarily the National Digital Library Program.

"By authorizing a commemorative coin for the Library in its 200th anniversary year, Congress recognizes the significance of the Library in the nation's intellectual and cultural life."

James H. Billington
Librarian of Congress

Dr. Billington said he was grateful to Congress and the president for their support of the Library and the legislation authorizing the coin.

"By authorizing a commemorative coin for the Library in its 200th anniversary year, Congress recognizes the significance of the Library in the nation's intellectual and cultural life," said Dr. Billington. "The President's signature on this act will energize the Library's Bicentennial effort."

The Library, which is the nation's oldest federal cultural institution, announced on October 6, 1997, its intention to celebrate the 200th anniversary of its founding in 1800. Commemorative coins are one of a number of Bicentennial projects that are planned. Others include "Gifts to the Nation" that will enrich the collections and their use, through special acquisitions and endowments; Local Legacies that will document — through congressional offices — events and traditions in communities around the country; and Favorite Poem, a program that will record for the Library's poetry archives 1,000 audio and 200 video tapes of people from all walks of life reading poetry aloud, as well as symposia, exhibitions, publications, a photo contest, and commemorative stamp.

The Library's Bicentennial will also mark the accomplishments of the National Digital Library Program, which is making available on the Library's Web site millions of items from the American history collections of the Library and other major repositories. The Library's Web site, one of the most popular in the world, is at **www.loc.gov/.**

Efforts to secure a Bicentennial commemorative coin began more than a year ago. Dr. Billington first discussed the coin with Philip Diehl, director of the U.S. Mint, in May 1997. Mr. Diehl suggested that the Library coin might be issued as the nation's first bimetallic coin — gold and platinum — thereby increasing its value and appeal to the numismatic community.

In August 1997, Dr. Billington addressed the Citizens Commemorative Coin Advisory Committee and requested their endorsement of a Library commemorative coin. In its December 1997 Annual Report to Congress, the Citizens Commemorative Coin Advisory Committee recommended a Library bicentennial coin as one of only two commemorative coins to be issued in 2000. (Commemorative coin reform legislation passed in 1996 limited the number to two per year.) □

A Snapshot of Cyberspace

Alexa Internet Donates Web Archive

Alexa Internet, provider of the free Web navigation service Alexa, has donated a copy of the public World Wide Web to the Library, in the first large-scale contribution of digital materials received by the institution. With this donation, Alexa helps the Library of Congress take a major step toward preservation of the Web.

The donation, comprising two terabytes of Web content, is in the form of an interactive digital sculpture containing 44 digital tapes alongside four computer monitors. Titled *World Wide Web 1997: 2 Terabytes in 63 Inches,* the sculpture, by renowned digital artist Alan Rath, intermittently flashes pages from the 500,000 sites gathered and stored by Alexa Internet. The digital sculpture includes text, images and audio files representing a full "snapshot" of the Web from early 1997.

The donation complements the efforts of the Library of Congress's National Digital Library Program, which makes freely available on the Internet rare American historical items from the Library's collections. More than 1 million interesting and important manuscripts, films, sound recordings and photographs are currently on-line at www.loc.gov/. Alexa's donation represents the Library's largest and most significant collection of information "born digital," or information created and published through digital media such as the Web.

"Alexa Internet's donation of the Web enhances the Library's holdings and ensures that one of the most significant collections of human thought and expression born of a new medium is preserved in the national collections," said Winston Tabb, associate librarian for Library Services. "Alan Rath's sculpture serves as a tangible icon representing the Web and will help our visitors envision the scope of what has become one of the largest sources of information ever built by humankind."

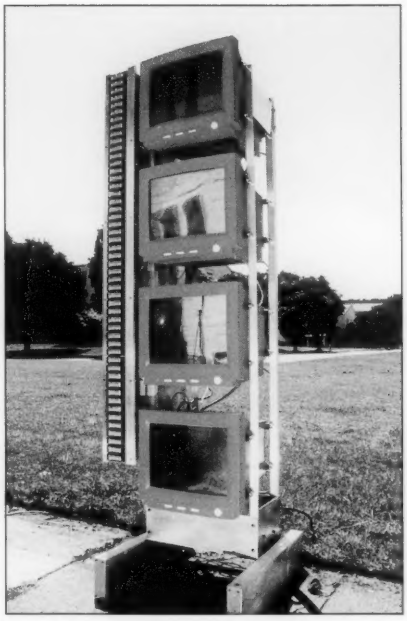
"The fabric of the Web is a temporary one at best unless we commit to its long-term care and feeding," said Brewster Kahle, president of Alexa Internet. "With our donation of the Web Archive to the Library of Congress we're trying to build an infrastructure that transforms the Web into a resource to benefit future generations of scholars and historians."

Why should the Library of Congress preserve the Web?

The Library's collections comprise nearly all fields of knowledge in all formats. For Congress, it is the library of first resort; for many researchers, it is the library of last resort. It is thus important for the institution continually to extend its collections to accommodate new formats of creativity, preserving this electronic information for future generations just as the Library preserves its analog collections.

Alexa Internet estimates that the Web is growing at the rate of 1.5 million pages daily. Statistics show that if the present rate of growth continues, the Web will contain more than 1 billion pages by the year 2000. However, just as some of the most significant and cherished books over time are now out of print, Alexa's data reveal that 1 percent of all Web pages are gone after a week. These pages range from personal home pages to public discussion group archives to early versions of commercial Web sites. Since 1996, Alexa Internet has been committed to gathering, storing and preserving the Web so that sites will be available long after they have been removed from the Web or altered.

Using robot technology, Alexa Internet "crawls" the Web every six to eight weeks, and then analyzes and stores data available on the public Web. Alexa uses the data collected for its free Alexa service, a Web surf engine designed to find Web pages that are no longer available. Alexa then donates a copy of each Web "crawl" to the Internet Archive, a nonprofit organization endowed to preserve copies of the Web for research purposes and for posterity.



The Library of Congress's mission is to make its resources available and useful to Congress and the American people and to sustain and preserve a universal collection of knowledge and creativity for future generations. Founded in 1800 to serve the reference needs of Congress, the Library of Congress is the world's largest library, containing more than 113 million items in nearly every language and format.

The National Digital Library Program of the Library of Congress aims to make freely available over the Internet millions of items by the year 2000, in collaboration with other institutions. Named one of the "Top 100" Web sites by *PC Magazine,* called "remarkable" by *The New York Times* and "one nation's treasure" by *Wired,* the Library's Web site (www.loc.gov) handles more than 60 million transactions per month.

Founded in April 1996 by Brewster Kahle and Bruce Gilliat, Alexa Internet is a leading provider of dynamic, relevant data about the Web to enable users to make intelligent business and consumer decisions.

The free Alexa Web navigation service is available for download at www.alexa.com. □

Artifacts from the 'New Order'

Library Purchases Rare Turkish Atlas

BY JAMES FLATNESS AND CHRISTOPHER MURPHY

Six Library divisions joined together recently to purchase a copy of the very rare *Cedid Atlas Tercümesi (New Atlas)*. In this cooperative effort, funds were provided by the African and Middle Eastern, European, Hispanic, Rare Book and Special Collections, and Overseas Operations divisions, as well as the Geography and Map Division, where the volume will be retained as part of the Vault Collection.

This leather-bound atlas was published in 1803 in Istanbul by the Ottoman Military Engineering School Press. Composed of 24 maps, it is the first Muslim-published world atlas based on European geographic knowledge and cartographic methods. Mahmud Ra'if Efendi's 80-page original geographic study, *Icaletu'l-Cografiye*, is appended to the atlas.

The atlas and geographic treatise are artifacts of the *Nizam-i Cedid (New Order)*, the first effort by the Ottomans to implement reforms based on European models. Instituted by Sultan Selim III (1789-1807), the "New Order" attempted to incorporate European military, technical, economic and administrative achievements into the Ottoman system. The atlas was produced to provide modern geographic information for the students and teachers at the new military engineering school and for officials in the Ottoman War and Foreign ministries.

With the exception of the celestial chart, all the maps included in the atlas are based on cartographic works that appear in editions of William Faden's *General Atlas*. A number of editions of the *General Atlas* were issued in the late 18th and early 19th centuries, but the specific edition used as the basis for the *Cedid Atlas* is unknown.

The recent publication of Kemal Beydilli's *Türk Bilim ve Matbaacilik Tarihinde Mühendishâne ve Kütüphanesi (1776-1826)* (Istanbul: Eren, 1995) provides valuable background information about the creation and compilation of the atlas. The copy of Faden's *General Atlas* used to compile the *Cedid Atlas* was acquired by Mahmud Ra'if Efendi when he was private secretary to the Ottoman ambassador in London.

Title page from the Turkish atlas

Only 50 copies of the atlas were produced. One special copy was printed for Selim III, six others were given to important state officials, and two were placed in the library of the Engineering School. The rest were made available to the public. Prior to this purchase by the Library of Congress, only six complete copies of the work were known to exist, all of which are in Istanbul — one at the Top Kapi Palace, two at the Engineering School, and three in the collections of Bogazici University. The copy acquired by the Library, which is also complete, is the only copy reported outside of Turkey.

A comparison of the contents of the *Cedid Atlas* with that of the *General Atlas* provides an understanding of what geographic regions were considered most important to the Ottomans. The atlas contains separate maps of each continent and the majority of the maps naturally focus on the lands adjacent to the Mediterranean Sea and maritime Europe. There is only one plate each for Africa (aside from the Mediterranean) and Asia, but four plates cover portions of the Western Hemisphere, including a map of North America primarily east of the Mississippi River (pictured, left) which shows the territorial claims of Great

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Atlas plate of North America from the *Cedid Atlas Tercümesi*

Fiscal 1999 Begins

Congress Passes Budget for Library

BY GAIL FINEBERG

A fiscal 1999 budget of $391.7 million for the Library was included in a legislative branch appropriations bill (H.R. 4112) as recommended in a conference report that the House approved on Sept. 24 and the Senate passed on Sept. 25. The president signed the bill on Oct. 21.

The total budget includes authority to spend $28 million in receipts. The net appropriation of $363.6 million, not counting receipts, represents a net 4.8 percent increase from the $346.9 million net appropriation for FY 1998.

Congress's final action on the Library's budget of $391.7 million reflects a conference committee compromise between a House recommendation of $386.4 million and a Senate recommendation of $393.7 million.

The legislative branch appropriations bill totaled $2.5 billion for FY 1999. The Library's new budget includes appropriations for:

Automation — $2 million for additional workstations necessary to ensure year-2000 compliance, $675,136 for eight positions to meet the growing workload to implement the integrated library system and work on year-2000-compliant problems, and $616,635 for additional storage of electronic data.

Security — $355,331 for 13 security technicians to operate X-ray devices at building entrances, $270,000 for X-ray machines, and $993,500 for theft-detection devices and targets for materials coming into the Copyright Office for copyright registration. An additional appropriation of $16.97 million for security of Library buildings was approved as part of a $106.8 million package to improve the security of the Capitol complex.

Congressional Research Service — $67.1 million, including $435,585 to fill 10 of the 20 positions that CRS requested for succession planning as senior staff retire.

Copyright — A net of $13.7 million (plus $21.1 million in offsetting receipts), including $1 million in new receipts authority for six new positions to implement an electronic copyright system ($356,058) and the processing of copyright registrations ($643,942).

National Library Services — $46.8 million, including the realignment of $800,000 from rental savings to purchase additional talking books for the blind and physically handicapped.

Offsite Storage — $219,049 for the National Audio Visual Conservation Center in Culpeper, Va., and $550,000 for offsite storage at Fort Meade, Md. In addition, conferees included language authorizing the use of up to $2.5 million in gift funds by the Architect of the Capitol to make improvements to the Culpeper center.

Special Projects — $2 million for a four-year project to digitize materials from Library collections relating to "Meeting the Frontiers—Russia and Alaska" and $250,000 to participate in 2003 in a bicentennial celebration of the Lewis and Clark expedition to the West.

Mandatory Increases — A net of $8.2 million for mandatory pay increases, which reflects expected savings of $2 million from filling positions vacated through attrition at lower grade levels. Congress ordered attrition savings throughout the legislative branch.

Congress appropriated $12.7 million to the Architect of the Capitol for structural and mechanical care of the Library's buildings and grounds.

American Folklife Center Authorized — The final bill passed by the House and Senate included permanent authorization for the American Folklife Center. Congress gave the Librarian the power to appoint four members to the American Folklife Center Board of Trustees in addition to appointments authorized by the current statute, which provides that the president may appoint four members, the president *pro tempore* of the Senate appoints four, and the Speaker of the House appoints four.

Congress added two new ex officio members — the president of the American Folklore Society and the president of the Society for Ethnomusicology. The other five ex officio members are the Librarian, the AFC director, the secretary of the Smithsonian Institution, the chairman of the National Endowment for the Arts and the chairman of the National Endowment for the Humanities. □

Ms. Fineberg is editor of The Gazette, *the Library's staff newspaper.*

Maps
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Britain, the United States, Spain, France (maritime rights) and Indian lands. In many cases, the Turkish maps employed title cartouche embellishments similar to those on the Faden engravings. An interesting study of the different social and cultural standards could be made based on what was included or omitted from the European original.

In addition to its rarity as a cartographic work, the *Cedid Atlas* documents the status of map making in the Ottoman world at the beginning of the 19th century and cartography's role in the proposed reform of that society. It also provides insight into the transfer of the Western cartographic model to another culture. With the purchase of the *Cedid Atlas,* the Library now holds copies of all of the cartographic documents published in book format by the Ottomans during the first 100 years of Muslim printing.

Mr. Flatness is cartographic specialist for acquisition in the Geography and Map Division. Mr. Murphy is a Turkish area specialist in the African and Middle Eastern Division.

N. Alicia Byers

Examing part of a collection of documents being donated to the Library are James Lee, curator for the Naval Historical Foundation (NHF); Adm. James Holloway, NHF chairman; Vice Adm. Robert Dunn, NHF president; and Capt. Kenneth Coskey, NHF executive director.

Anchors Aweigh

Naval Historical Foundation Gives Records to Library

BY JOHN HAYNES

On Aug. 25, during a ceremony in the Librarian's office, officials of the Naval Historical Foundation gave the Library of Congress its extensive collection of the personal papers and records pertaining to the history of the American Navy. Attending were Admiral James L. Holloway, chairman; Vice Admiral Robert F. Dunn, president; and Captain Kenneth L. Coskey, executive director, of the Naval Historical Foundation (NHF) and James Lee, curator for the foundation.

The Naval Historical Foundation is a nonprofit organization founded in 1926 to collect and preserve documents related to U.S. naval history. Most of its members are retired naval officers and sailors and its work has received the support and endorsement of the Navy Department. The NHF collections have been deposited in the Manuscript Division of the Library since 1949. The NHF papers span the period from the foundation of the U.S. Navy during the Revolutionary War to the 1970s. The collections, after organization by Library of Congress archivists, are made available to researchers in the Manuscript Reading Room. This agreement conveys formal ownership of Naval Historical Foundation collections to the United States and to the Library of Congress.

Dr. Billington called the gift "another step in the longstanding and fruitful relationship between the Library and the NHF." He noted that Hanson Baldwin, the former *New York Times* military editor, described the NHF collections as "the Comstock Lode of U.S. naval history." The Naval Historical Foundation materials consist of more than 290 collections containing more that 375,000 items. Some of the most important collections of American naval records, including the papers of David Farragut, are included. Farragut first served in the War of 1812 and was one of the leading American naval officers during the Mexican War and the Civil War. He is well known for his order during the U.S. Navy's Aug. 5, 1864, attack on Mobile Bay. When informed that the defending Confederates had strewn the entrance to the bay with torpedoes, he said, "Damn the torpedoes! Captain Drayton, go ahead! Full speed."

Also included are papers of Stephen Luce (one of the principal architects of the U.S. Navy in the late 19th century), William Sims (commander of American naval forces in European waters during World War I), Ernest J. King (chief of naval operations during World War II), William "Bull" Halsey (one of the principal American fleet commanders in the Pacific in World War I), Stanford C. Hooper (the father of naval radio), Washington Irving Chambers (pioneer in naval aviation in World War I) and John H. Towers (who built American naval aviation into the dominating force it became in World War II).

Mr. Haynes is specialist in the Manuscript Division.

'Poetry and American Memory'

Robert Pinsky Hosts Lecture and Cybercast

BY YVONNE FRENCH

Poet Laureate Robert Pinsky extolled the importance of education several times during his Oct. 8 lecture and a subsequent question-and-answer session.

The lecture, "Poetry and American Memory," drew more than 100 people to the Mumford Room and others who listened to a live, computerized audio broadcast. It was the first such "cybercast" of a literary event at the Library. (The Nov. 4 "Books and Beyond" event with author William Styron and his biographer, James L.W. West, will also be available through the Internet at www.loc.gov or www.broadcast.com.)

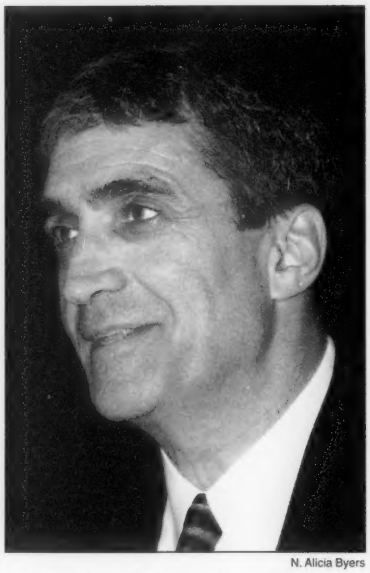
In his lecture, Mr. Pinsky described, from Gerald Holton's essay "Einstein and the Cultural Roots of Modern Science," a social class of *Bildungsbürgertum:* "that portion of the bourgeoisie whose capital consisted of their education."

He told the audience during a question-and-answer session: "If I could think of this [lecture] as a little lever I was pushing in people's heads, it would be 'My God, public schools are really important' because that is where the memory is created and memory is written. In a very dim sense in the country this is an important issue — public education and the support of it. One of the things in my head as I wrote this thing is that [education] is really important in relation to democracy."

But, he said, "I'm not the pundit laureate, I'm the Poet Laureate." The theme of his speech was that poets and other artists who weave memories into their work help to preserve American culture.

"One reason Francis Ford Coppola's *Godfather* movies seem like great works, for me, is their persuasive imagining of the Sicilian and immigrant past, a historically layered underpinning." Other movies, he said, are thin in historical understanding and rely instead on spectacle. "Spectacle may stand for the body of the past, but not its soul."

He presented several poems that "suggest a characteristically American form of memory concentrated on certain themes: the fragility of community, the mystery of isolation and a peculiar, elegiac quality that is even self-contradictory, yearning as it does toward a past that in one way seems forgotten and sealed off, yet in another way determinant, powerfully haunting the present."



N. Alicia Byers

Poet Laureate Robert Pinsky

Mr. Pinsky read and analyzed eight poems, Abraham Lincoln's "My Childhood Home I See Again"; Philip Freneau's "The Indian Burying Ground"; Elizabeth Bishop's "Brazil, January 1, 1502"; Phillips Brooks's "O Little Town of Bethlehem"; William Carlos Williams's section of "Spring and All," which has come to be known as "To Elsie"; Robert Frost's "The Gift Outright" (which he said glosses over memory by mentioning historical fact); Frank Bidart's "Legacy"; and Frost's "Directive," which he called "the most profound poetic contribution to the project of American memory. ... Frost suggests that our destiny may lie in the difficult action of historical recovery and that the source of wholeness is in memory."

Mr. Pinsky recently has had two books published: *The Handbook of Heartbreak: 101 Poems of Lost Love and Sorrow* and *The Sounds of Poetry: A Brief Guide.*

Said Prosser Gifford, director of the Library's Office of Scholarly Programs, when introducing Mr. Pinsky: "What I find interesting is the way the two books, taken together, reflect Robert as a teacher. The physical, oral aspects of poetry combine with a sweeping, synoptic view of substance."

Mr. Pinsky also is the award-winning translator of *The Inferno of Dante.* He teaches in the creative writing program at Boston University.

He was appointed Poet Laureate Consultant in Poetry to the Library of Congress in 1997 and reappointed in 1998, when Dr. Billington credited him with "encouraging a renaissance of spoken poetry in the United States." Mr. Pinsky's major initiative is the Favorite Poem Project, which will create an audio and video archives of many Americans reading aloud their favorite poems. It also is a Bicentennial program of the Library of Congress, the home of the Poet Laureate. The Library will mark its 200th birthday in the year 2000.

The Library will then add 200 video and 1,000 audio tapes of Americans reading their favorite poems to the Archive of Recorded Poetry and Literature as one of the Library's birthday gifts to the nation. These readings will augment the archive's recordings of 2,000 poets and authors reading their work, including Robert Penn Warren, Robert Frost, Maxine Kumin and Gwendolyn Brooks.

The Center for the Book, which promotes books and reading and the appreciation of the written and spoken word, is the Library of Congress contact point for the Favorite Poem Project. The center is distributing informational packets and submission forms to its affiliated state centers in 35 states, to state libraries and to other institutions and libraries upon request. Contact the center by phone at (202) 707-5221, by fax at (202) 707-0269, or by e-mail at aboni@loc.gov.

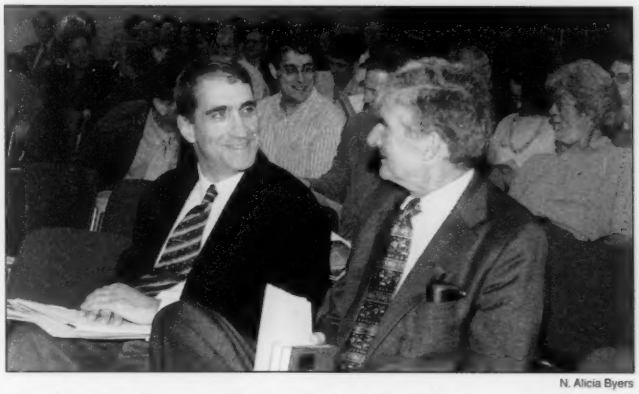
Packets and forms also are available, particularly in bulk, from Maggie Dietz, Project Director, Favorite Poem Project, Boston University, 236 Bay State Road, Boston,

MA 02215; phone (617) 353-2821; fax: (617) 353-3653; e-mail: mcdietz@bu.edu.

For a full description of the project and an online submission form, visit the Web site of the New England Foundation for the Arts, another project sponsor, at: www.nefa.org/connect/poem_project.htm.

Further information and ideas about sponsoring "Favorite Poem" projects are available in the April 1998 issue of *American Libraries* on pages 48-57. Articles include "Shared Memory: Libraries and the Poems We Love," by Robert Pinsky; "Building Poetry Audiences in Libraries," by Marsha Spyros; and "In the Eye of the Library: Poets at the Library of Congress," by Craig D'Ooge. □

Ms. French is a public affairs specialist in the Public Affairs Office.



N. Alicia Byers

Mr. Pinsky discusses his work with Director of Scholarly Programs Prosser Gifford prior to his lecture and cybercast.

Bicentennial
continued from page 264

selected Local Legacies projects will be invited to Washington for a celebration of their gifts to the nation, to be featured in a Library exhibition scheduled for May 2000. Projects must be completed by November 1999.

Poetry for the Nation

Robert Pinsky's Favorite Poem Project was launched last year during his first term as Poet Laureate when President and Mrs. Clinton read their favorite poems at the White House. Readings for the project have also been held in five other cities, and a new round of readings will begin this fall.

The goal of the project is to make 1,000 audio and 200 video tapes of people from all walks of life reciting their poetry. These tapes will be added to the Library's Archive of Literature on Tape as a permanent record, "at the end of the century, of what we Americans choose, and what we do with our voices and faces, when asked to say aloud a poem that we love," said Mr. Pinsky.

The Favorite Poem Project is supported by the Library's Center for the Book, the New England Foundation for the Arts, the National Endowment for the Arts and Boston University.

Symposia for the Nation

The life of the mind will be explored in a series of symposia, beginning in June 1999, with "Frontiers of the Mind in the Twenty-First Century." Distinguished scholars will discuss significant developments in the past century and will take a look at the challenges ahead. In March 2000, "Accountable Democracy and the Rule of Law" will examine the relationship between democracy and the law in many parts of the world.

On Oct. 23-27, 2000, the Library will host an international conference, "National Libraries of the World: Interpreting the Past, Shaping the Future. The conference will explore the influences shaping national libraries today, including digital technology and the information explosion. Other conferences will highlight the Library's mission to inform the U.S. Congress, the role of copyright in the 21st century, and the importance of acquiring, securing and making accessible the nation's creative legacy.

Exhibitions

"Thomas Jefferson: Genius of Liberty" is scheduled to open in April 2000. This exhibition will trace the origins and evolution of Jefferson's thinking and examine the influence of his ideas and interests on American life. The display will include more than 2,400 volumes surviving from Jefferson's 1815 library.

The Library of Congress and the British Library will explore the social, constitutional, cultural, economic and diplomatic links between the United States and Great Britain in an exhibition that will pay special attention to these two national libraries. The exhibition will open in October 1999.

Photo Contest

The Center for the Book and the American Library Association are promoting library use everywhere by involving all libraries in local photography contests. National winners will be announced in June 1999.

Other Projects

The U.S. Postal Service will issue a commemorative stamp in honor of the Library's 200th birthday, April 24, 2000. A coin to honor the Library's Bicentennial will also be minted. (See story on page 265.)

A publication, *The Library of Congress: 200 Years*, will be a comprehensive, illustrated history of the Library, to be published in April 2000 by Yale University Press. The *Encyclopedia of the Library of Congress* will be an illustrated one-volume reference work containing topical essays and approximately 150 shorter pieces that describe the Library's major collections.

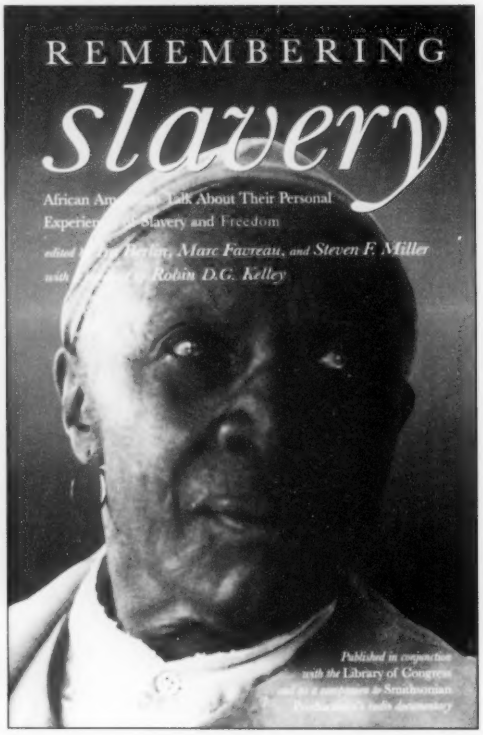
For additional information on participating in these projects, contact the Library of Congress Bicentennial Program Office at (202) 707-2000. Information is also available on the Library's Web site at www.loc.gov/bicentennial/. □

Slavery as Memory and History

Library Co-Publishes Cultural Archives

By IRA BERLIN

The Library of Congress, The New Press, Smithsonian Productions (the broadcasting and audio reproduction arm of the Smithsonian Institution) and the Institute of Language and Culture have joined together to make available the recollections of American ex-slaves as recorded more than a half-century ago. These are presented in a book with audiocassettes and a two-part radio documentary, both titled Remembering Slavery: African Americans Talk About Their Personal Experiences of Slavery and Freedom. Remembering Slavery *is a unique enterprise that draws together — in both printed word and recorded voices — first-hand accounts of former slaves confronting owners, laboring in the field, maintaining families without the legitimating force of law and sustaining their dignity in the most degrading of circumstances. It seeks to put a human face on an inhumane social system that ended in the United States not that many generations ago, a system whose oldest survivors were the grandparents and great-grandparents of Americans still living. In so doing,* Remembering Slavery *allows readers and listeners to imagine the unimaginable, to reconsider the enslavement that so shaped the American past and whose legacy continues to cast a shadow over the American future.*



The struggle over slavery's memory has been almost as intense as the struggle over slavery itself.

For many, the memory of slavery in the United States was too important to be left to the black men and women who experienced it directly. The stakes were too great. The American nation had invested much in slavery, maintaining it for more than two centuries and destroying it in a bloody Civil War that took nearly 1 million lives and destroyed billions of dollars in property. Indeed, slavery's demise elevated its importance and intensified the struggle over how it should be remembered by posterity.

Northerners who fought and won the war at great cost incorporated the abolitionists' perspective into their understanding of American nationality: slavery was evil, a great blot that had to be excised to realize the full promise of the Declaration of Independence. At first, even some white Southerners — former slave-holders among them — accepted this view, conceding that slavery had burdened the South as it had burdened the nation and declaring themselves glad to be rid of it.

But during the late 19th century, after attempts to reconstruct the nation on the basis of equality collapsed and demands for sectional reconciliation mounted, the portrayal of slavery changed. White Northerners and white Southerners began to depict slavery as a benign and even benevolent institution, echoing themes from the planters' defense of the antebellum order. They contrasted the violence and enmity of the postwar period with the supposed tranquillity of slave times, when happy slaves frolicked in the service of indulgent masters. Such views, popularized in the stories of Joel Chandler Harris and the songs of Stephen Foster, became pervasive during the first third of the 20th century.

Against this new romanticized representation of slavery stood the men and women who had survived the institution. Frederick Douglass and other members of the old abolitionist generation railed against the rehabilitation of slavery's reputation, testifying from personal experience to its ugly power. But as death shrank their numbers, the old opponents of slavery could rarely be heard outside the black community. Their frail and distant voices were generally ignored, if heard at all, by the majority of white Americans.

Still, the men and women who survived slavery had much to tell. And as the first generation of black people born in freedom came of age, fears that the slave experience would be lost forever troubled some scholars, particularly those at African American colleges for whom the new portrayal of slavery was an anathema. At Fisk University in Nashville, Southern University in Baton Rouge and Kentucky State University in Frankfort, historians initiated projects to interview former slaves. Their accounts, published privately or in the recently established *Journal of Negro History* during the 1920s, had little impact on the larger historical profession. White historians either discounted the validity of these accounts or saw them as peripheral to what they believed to be slavery's larger meaning in American life — its role in the coming of the Civil War. According to historian Ulrich B. Phillips, whose view of slavery as a benign institution dominated the field, the "asseverations of politicians, pam-

phleteers and aged survivors" were hopelessly tainted, unfit to use even as a "supplement" to other, superior sources. By and large, the ex-slave narratives of the 1920s languished in the archives unread.

While ignored by historians, the narratives impressed folklorists, whose discipline gained new visibility in the 1930s. The Great Depression forced scholars, like all Americans, to reconsider the experience of the American people. In the study of history, as in many other disciplines, the emphasis was on the common folk, their language, song, art and stories. The New Deal's Federal Writers' Project — one of several efforts to employ artists, musicians and actors — gloried in the celebration of everyday Americans. Among its tasks was the collection of firsthand biographies of ordinary American people.

To this end, a special section of the Federal Writers' Project, directed first by John A. Lomax, then by Benjamin A. Botkin, and finally by Sterling A. Brown, took up the task that black scholars had begun in the 1920s. Lawrence Reddick of Kentucky State University, who in 1935 had expanded his earlier work into the Ohio Valley under the auspices of Federal Emergency Relief Administration, bridged the work of black scholars and the new, more expansive federal effort. Between 1936 and 1938, project-sponsored interviewers in 17 states collected the reminiscences of thousands of former slaves. In the process, they produced tens of thousands of pages of typescripts. In some cases, photographs of the interviewees and their families accompanied the documentation. Although the project was terminated before its completion, by the end of the decade some of the interviews were finding their way into print.

In 1939, control of the Federal Writers' Project passed from the federal government to the states, and in October of that year the interviews were deposited at the Library of Congress in Washington. There, Benjamin Botkin and his staff began evaluating and indexing the interviews, and two years later the "Slave Narratives: A Folk History of Slavery in the United States from Interviews with Former Slaves" was placed in the Library's manuscript room.

Even before the Federal Writers' Project had expanded and extended Reddick's work in the Ohio Valley, another group of scholars had begun to record the words and songs of former slaves. Burdened by primitive recording equipment and the lack of precedents to guide them, these pioneering men and women — who included John and Ruby Lomax and John's son Alan, Zora Neal Hurston, Roscoe Lewis and John Henry Faulk — journeyed through the South trying to capture the voices of men and women who had experienced slavery. John Lomax, who had just been appointed honorary curator of the Library of Congress's Archive of Folk Song, led the effort; his and his son's work inspired Faulk, who was then beginning his graduate studies at the University of Texas. Others, working separately, followed the same course, often in consultation with Lomax and sometimes with the aid of Rosenwald fellowships. It would be Faulk, whose work extended into the early 1940s, who would eventually make the most important recordings of former slaves. His acetate discs would be deposited in the Library, where they were incorporated into the Archive of Folk Song, and in the University of Texas Library in Austin.

Cato Carter, formerly a slave in Alabama; pictured at Dallas

Historians of slavery continued to ignore this rich trove of evidence, although its existence became well known with the 1945 publication of Benjamin Botkin's *Lay My Burden Down,* the first of many anthologies drawn from the Federal Writers' Project narratives. Indeed, soon after the appearance of Botkin's volume, the Library of Congress microfilmed its collection to increase availability. Still, most historians treated the narratives with disdain. Some scholars condemned them as tainted by the unreliable memories of elderly informants, most of whom had been children at the time of slavery's demise; others questioned the statistical representativeness of the informants, who equaled roughly 2 percent of the ex-slave population in 1930 and, of course, only a tiny fraction of the slave population in 1860. Thus, through the 1960s, the slave narratives gathered dust in federal depositories, and many of those in state archives and private hands may have been destroyed or lost forever.

Beginning in the 1960s, though, stoked by the civil rights movement, a growing interest in slavery as the root cause of America's racial problem reawakened interest in the narratives. Concerned with slavery less as a cause of the Civil War than as the primary experience of millions of Americans, historians pored over the narratives as a means of gaining access to the slaves' voices. In 1972, when George P. Rawick compiled and published 19 volumes of the Library of Congress's transcripts under the title *The American Slave: A Composite Autobiography,* he saw as his "primary reason ... to make it possible to gain a perspective on the slave experience in North America from those who had been slaves." True to Rawick's promise, *The American Slave* immediately sparked a thorough rethinking of African American captivity and underlay major reinterpretations of slavery by John W. Blassingame, Eugene D. Genovese, Herbert G. Gutman, Lawrence Levine, Leon F. Litwack, Albert J. Raboteau, Thomas L. Webber and Rawick himself. Meanwhile, new collections of narratives were uncovered in state and local ar-

Betty Simmons, formerly a slave in Texas, Alabama, and points between; pictured in Texas with unidentified woman

chives and brought to print. In 1977, when Rawick published a second series of 12 volumes drawn from state archives as well as the Library of Congress, the number of narratives in print reached 3,500. Another 10 volumes followed over the next two years, including the interviews compiled at Fisk University in the 1920s. Archivists and historians, searching out long-lost transcripts, published compilations reflecting the experience of slaves in particular states. From these volumes came yet others assembled for classroom use. The narratives, once dismissed as historical ephemera, had moved to the center of the study of slavery. By 1979, according to one historiographic review, the narratives were "as widely used as any other single source of data on American slavery."

The new scholars of slavery remained skeptical of the narratives' value, but for different reasons than their predecessors. Whereas Phillips had feared that the narratives would cast doubt on benevolent views of slavery, the revisionists worried that the narratives would foster just such a view of a kindly institution. They observed that the interviewers — nearly all of whom were white Southerners — had tended to select the most obsequious informants, "good Negroes" in the euphemism of the day. Noting that most of those interviewed were old and impoverished in a rigidly segregated society, slavery's new historians suspected that ex-slaves had told not what had actually happened but what their interviewers wanted to hear. After all, many of the interviewers were descended from the same people who had once owned the former slaves and their parents. Moreover, they were employed by a government agency, which led some interviewees to believe that the interviewers might help them obtain pensions, relief, or other benefits.

The interviewers themselves, of course, approached their work with their own beliefs and assumptions about slavery and its aftermath. Like most Americans, they generally accepted the notion that the Civil War had been a tragedy, Reconstruction a great mistake, and slavery as much an ordeal for white people as for black people. Even when the interviewers were sympathetic to the slaves' plight, they frequently patronized their subjects, calling them "uncle" and "aunt" and asking leading questions about sensitive issues of race relations, both historical and contemporary, that informants likely feared to answer straightforwardly. By their person and their approach, such interviewers evoked carefully hedged responses. Black men and women, drawing on a tradition that reached back into slavery, answered in a way that obliged the interviewer. Some interviewees preferred not to dredge up painful memories, much less share them with a white interviewer. Others answered in vague generalities that owed at least as much to their suspicions about the questioners as to the dimness of their recollections. A common pattern was to characterize their own treatment under slavery as benign, while describing that of neighboring slaves as brutal. Although such testimony reflected the fact that master-slave relations varied greatly from place to place, the transference in which former slaves attributed to their neighbors that which had actually happened to them revealed both the complexity of contemporary race relations and the manner in which former slaves believed it necessary to cloak their experiences.

As scholars closely inspected the narratives and the records of the Federal Writers' Project, other problems emerged. They discovered that in preparing what project editors called "ex-slave stories," many interviewers edited the informants' words, eliminating references they found indelicate, implausible, personally objectionable or ideologically offensive. Moreover, interviewers often altered the dialect as well as the words of their informant — sometimes to make them conform to popular caricatures of "authentic" black speech, sometimes to make them conform to standard English. In any case, the narratives were rarely verbatim transcriptions. As a rule, they were reconstructions of conversations based on notes taken by the interviewer. Most of the narratives might best be considered fair summaries. A few were little more than fabrications, far more indicative of the historical memory and racial attitudes of white Southerners in the 1930s than of the lives of black slaves of the 1850s.

But, for all these and other problems, the corpus of narratives had great historic value. Many of the interviews — particularly those taken by sympathetic interviewers — evoked compelling remembrances of slavery of the sort it is impossible to fabricate. Former slaves were often eager to tell their tales, even to the most condescending of interviewers. Some had lost their fear of retaliation, prefacing their remarks with a warning that their interviewer might not like what they had to say, but they had to speak their minds. Although some interviewers may have dismissed their accounts — a few went so far as to record their displeasure or dissent in footnotes to their transcripts or memos to their superiors — many accepted them. The age of the former slaves, and the respect traditionally granted elderly people in Southern society, often provided an opportunity for slaves to speak openly and forcefully. Moreover, the administrators of the Federal Writers' Project, aware of how the former slaves' testimony was being adulterated, issued directives against such revisions, which restrained some of the more zealous editors and curbed the more outlandish dialect renderings.

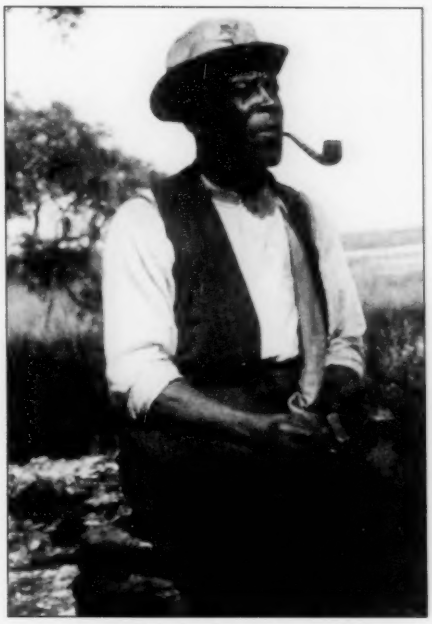
Viewed from this perspective, the narratives were like every other historical source: they had strengths and weaknesses. If they were in some respects tainted, so too were other sources of slavery — including title records produced by slaveholders and their white supporters. The historian's task was, as always, to employ them in ways that maximized their utility. The best scholars of slavery have used them critically and cautiously, carefully evaluating the quality of each narrative, verifying the ex-slave's memory against other sources and sometimes even sifting through multiple versions of the same interview. Thus, the narratives have become subject to all the requirements of any other historical source.

While the typescript narratives, readily available in print, became a standard source for the study of slavery, historians gave little attention to the sound recordings of the ex-slaves. During the 1960s, the Archive of Folk Song at the Library of Congress transferred its recordings from the fragile aluminum and acetate discs to 10-inch tape reels, but the sound remained scratchy and often inaudible; not until the mid-1980s did they attract a group of linguists interested in the evolution of African American English. Led by Guy Bailey, Natalie Maynor and Patricia Cukor-Avila, they began to transcribe the sound recordings and, in 1991, their book, *The Emergence of Black English: Text and Commentary,* presented detailed transcriptions of the tapes. Other scholars, most notably Jeutonne P. Brewer of the University of North Carolina, Greensboro, have since developed improved versions.

Linguists found in the recordings an extraordinarily rich opportunity to study the development of Black English Vernacular. Viewing the recordings as primary texts, they not only discovered new ways of understanding the transformation of language in the African American community but also developed new standards to measure how faithful Federal Writers' Project interviewers had been to their subjects' words. Moreover, during the 1990s, new techniques of digitizing or "remastering" the old aluminum and acetate discs have made a fuller rendition possible and, in some cases, made intelligible material that had previously been incomprehensible. In so doing, they raised new questions about the written typescripts and gave new importance to the voice recordings.

The recordings, like the typescripts, are as problematic as historical sources. Their small number made it impossible to view them as statistically representative. While the interviewers, some of them the nation's most experienced folklorists, demonstrated great sensitivity in questioning aged former slaves, they admitted having difficulty gaining access to informants, since white authorities often viewed them as outside agitators. Harassed and threatened, weighted down with bulky and unwieldy equipment, the recorders had limited range. Moreover, since they worked outside the guidelines of the Federal Writers' Project, they had no particular reason or mandate for focusing on slavery, and their informants often preferred to talk about other matters. Indeed, the recordings tell more about the life after emancipation than before it.

Nonetheless, the recorded interviews had great value. The immediacy of the voices of men and women who had experienced enslavement provided listeners a link to a world of slaves and slave owners — a world often relegated to the distant past. Through the medium of the spoken word, the slaves' memory exploded out of the archives into the here and now.

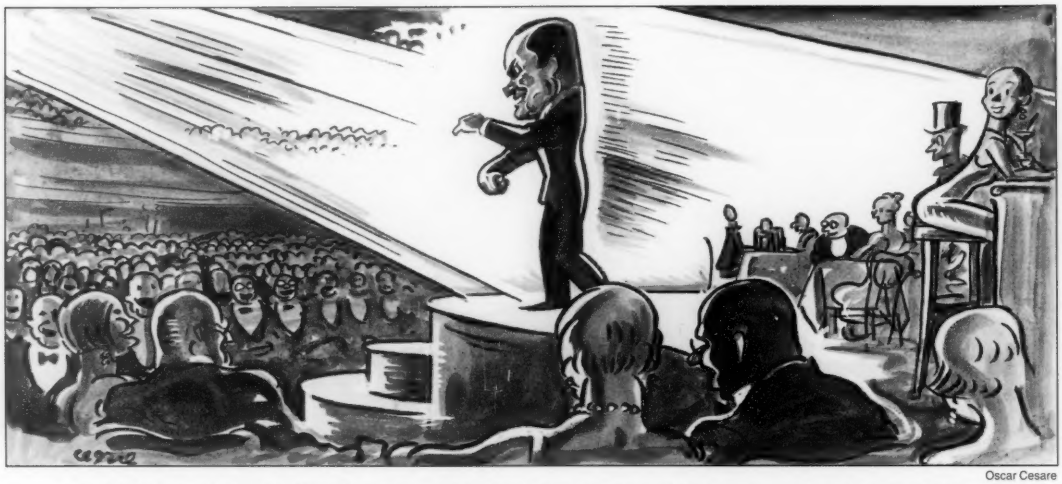


Ben Horry, formerly a slave in South Carolina

As a result of the monumental struggle for racial equality, legal segregation has been outlawed and constitutional equality enshrined in law. But the work of creating an egalitarian multiracial society continues, as the American people labor to fulfill the ideals of the Founders and grapple with issues left unresolved. As that struggle has intensified in the last decade of the 20th century, the issue of slavery has once again rushed to the fore. The debate over the proposed official apology for slavery, the creation of a presidential commission to advance a "national conversation" on race, the furor over affirmative action programs, the popularity of the cinematic rendition of the Amistad revolt and the appearance of a cover story on slavery in the nation's best-selling newsmagazine all suggest how fully the creation of an egalitarian society rests on the nation coming to terms with its slave past.

There are no longer any Americans who have direct, personal memories of slavery, but the historical memory of slavery remains central to Americans' sense of themselves and the society in which they live. □

Ira Berlin is co-editor with Mark Favreau and Steven F. Miller of Remembering Slavery: African Americans Talk About Their Personal Experiences of Slavery and Freedom *(The New Press in association with the Library of Congress, 355 pages and two audiocassettes, $49.95; afterword by Librarian of Congress James H. Billington). Mr. Berlin, a preeminent slavery historian and founding director of the Freedmen and Southern Society Project at the University of Maryland, is also the editor of* Slaves Without Masters, Families and Freedom *and* Free at Last, *which won the prestigious Lincoln Prize. His most recent work is* Many Thousands Gone: The First Two Centuries of Slavery in North America *(Harvard University Press).*



Oscar Cesare

Al Jolson in *The Wonder Bar*, published in *The New York Times*, March 29, 1931

'Stagestruck'

Performing Arts Caricatures Exhibition Opens

BY HARRY L. KATZ AND SARA W. DUKE

Following is an article by the curators of a new Library exhibition, "Stagestruck: Performing Arts Caricatures at the Library of Congress."

During the early 20th century, performing arts caricature came of age as an art form in the United States as celebrities of song, stage and screen were transformed into popular icons of American culture. Caricatures played a prominent role in the dramatic rise in circulation enjoyed by numerous popular magazines and daily newspapers after 1900, when a new generation of cartoonists and illustrators transformed famous faces into vivid likenesses that set the standard for future creators.

Influenced by American precedents, European traditions and modern art, experienced artists found their talents in high demand as publishers vied for their services. Magazines such as the American *Vanity Fair* and *The New Yorker* devoted considerable space to caricatures of well-known dancers, singers, actors and actresses, while major newspapers in New York, Philadelphia and elsewhere also began to reproduce theatrical drawings. The artists themselves became celebrities: "At the present moment, Miguel Covarrubias is about as well known in New York as it would be possible for anyone to be," performing arts critic Carl Van Vechten wrote in 1925. Al Hirschfeld, whose brilliant career spans eight decades, has been lionized for his unprecedented contributions to the history of theatrical caricature.

The artists' styles are as varied as their subjects. Oliver Herford, born in Sheffield, England, drew heavily from the contemporary European modes of caricature exemplified in the pages of British journals such as the London *Vanity Fair* and *Punch*. Kenneth Chamberlain learned his trade in New York from the influential political cartoonist Robert Minor, and Oscar Cesare was trained in Paris and exposed to the work of the great French poster artists. Cesare's successor at *The New York Times*, Al Hirschfeld, found inspiration in the work of Miguel Covarrubias, who in turn was informed by both modernist abstraction and strong Mexican traditions in caricature. The work of Makoto Wada reveals in its delicate draftsmanship and luminosity a debt to the legacy of Asian art. Their differences aside, all of these artists became masters of the genre and their drawings offer object lessons in artistry, wit and the history of the performing arts in America.

Oscar Cesare (1885-1948) drew theatrical caricatures for *The New York Times* at a time when Al Hirschfeld was just beginning his career at the newspaper. A skilled and versatile cartoonist and illustrator, Cesare used diverse styles to create his images. For example, his realistic portrayal of Al Jolson on stage in *The Wonder Bar* captures the smoky atmosphere of the nightclub setting.

Miguel Covarrubias

Mae West, between 1923 and 1957

Alfred Bendiner

John Sloan

Raymond Massey (center) in Robert Sherwood's *Abe Lincoln in Illinois*, 1938; Hemsley Williams and Goldye Steiner in *Frankie and Johnny* [sic] from *Him*, 1928

After five years away from the stage, Al Jolson's (1886-1950) appearance in *The Wonder Bar,* which opened at the Bayes Theatre in March 1931, inspired one reviewer to exclaim, "Al Jolson is back." This "festive little novelty of musical hall entertainment" featured Jolson "down on the knees, gleaming into the spotlights, clapping hands and snapping fingers, rocking jubilantly from side to side — so, with the old dynamics, he sings a new sheaf of songs." During the 1930s, like many other stage actors of the period, Jolson made the transition to radio and film to garner a wider audience.

John Sloan (1871-1951) was a prominent member of the turn-of-the-century artists' group known as the "Eight" and a leader in developing the urban realist style of painting that came to be called the "Ashcan School." During his career, Sloan produced several etchings related to the theater, drawn from actual productions. In a letter to James Light of the Provincetown Players, he described his reaction to an e.e. cummings play: "*Him* is about as thrilling an evening's entertainment as I have ever experienced. I liked it thoroughly — I don't claim to understand it — I do not believe that a work of art can be, nor need be, understood, even by its maker. It seemed to me to be a glimpse inside the cranium of an artist-poet."

Poet e.e. cummings (1894-1962) provided a mixture of philosophy and burlesque in his satirical play, *Him.* Here, John Sloan captures Hemsley Williams and Goldye Steiner — the performers on the night he caught the show — in a syncopated rendition of the popular folk tune "Frankie and Johnnie," from Act II, Scene 5. In the song, Frankie killed Johnnie (spellings of the name vary widely), for taking another lover. Cummings portrayed the scene symbolically with the female figure representing the ground in which "Johnie" (cummings's spelling), represented by a doll, is buried. In spite of the violent plot, one reviewer called the scene "the climax in hilarity" at the Provincetown Theatre in spring 1928. An excerpt from cummings's rendition of the old song goes: "Frankie and Johnie were lovers/ sweet Christ how they could love/ they swore to be true to each other/ as true as the stars above/but he was a man/and he done her wrong."

Although Alfred Bendiner (1899-1964) trained and worked as an architect for most of his life, he also established a reputation as an artist, a print maker and a caricaturist. In 1991, the Library of Congress received a large portion of his personal collection, including works that reflect the full scope of his achievements, from student drawings he created while attending the School of Architecture at the University of Pennsylvania in the 1920s to caricatures and theatrical reviews published in the Philadelphia *Evening Bulletin,* and lithographs exhibited at print shows in Philadelphia and New York in the 1950s and 1960s.

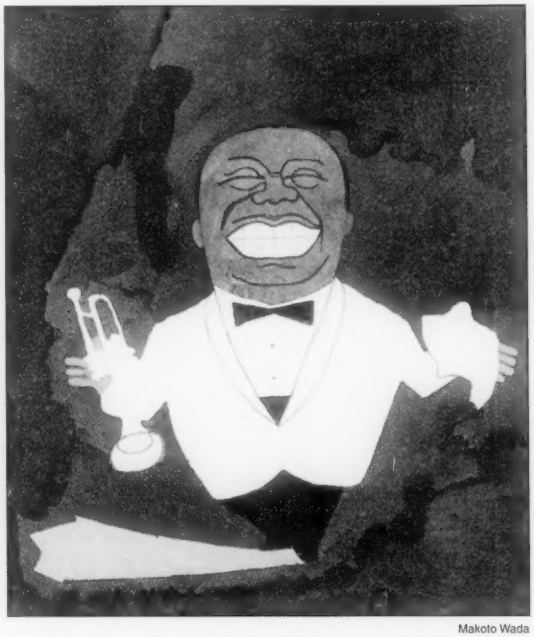
Bendiner's caricature of Raymond Massey in the title role of Robert E. Sherwood's 1938 stage hit *Abe Lincoln in Illinois* boldly captures the actor's brooding essence. *New York Times* drama critic Brooks Atkinson praised Massey's "exalted performance," in which he "plays it with an artless honesty that is completely overwhelming at the end." A "nervously overwrought" Muriel Kirkland played Mary Todd Lincoln in the production, which opened at the Plymouth Theatre in October 1938.

Bendiner also caricatured the French-born opera singer and film star Lily Pons (1898-1976) (see cover), who came to the United States in 1930 and quickly captivated audiences with her wondrously high vocal range and vivacious personality, and Bendiner's fluid caricature depicts the Russian-born violinist Jascha Heifetz (1901-1987) in performance.

Miguel Covarrubias (1904-1957) arrived in New York City in 1923 on a scholarship from the Mexican government and quickly gained a reputation as an accomplished caricaturist. His

"Stagestruck: Performing Arts Caricatures at the Library of Congress" is on view in the Swann Gallery in the Jefferson Building, through April 3, 10 a.m. to 5 p.m. Monday-Saturday. The Caroline and Erwin Swann National Fund for Caricature and Cartoon supported the exhibition.

Kenneth Chamberlain



Makoto Wada

Alfred Frueh

Witches' Lair from backstage at *Dark of the Moon*, ca. 1945; Louis Armstrong, 1971; John Drew, published in *Stage Folk* (New York: Lieber and Lewis), 1922

skilled and critical eye, often attributed to New York influences, was developed in Mexico, where, by the age of 18, he had contributed illustrations to popular Latin American newspapers. During the 1920s and 1930s he became one of the most widely published and admired caricaturists in America.

Mae West (1893-1980) (see page 276) began her vaudeville career as a child and made her playwriting debut in 1926 with *Sex,* for which she was arrested on obscenity charges. Her openness about her sexuality caused her censure as well as enhanced her popular appeal with film and stage audiences. Covarrubias's sketch demonstrates his profound influence on Al Hirschfeld.

Kenneth Chamberlain (1891-1984) came to New York from Ohio in 1913 and quickly made his mark as a cartoonist for daily newspapers as well as the socialist monthly *The Masses.* Chamberlain drew theatrical illustrations for the *New York Herald Tribune* that revealed his gift for using untraditional means to convey the essence of a play. Rather than show principal actors or a specific scene, he gave the audience a glimpse of the scene backstage, like a magician revealing a rival's sleight of hand.

Dark of the Moon by Howard Richardson and William Berney played to audiences at the Forty-Sixth Street Theatre in 1945. This musical rendition of the Barbara Allen legend, a supernatural tale of love and betrayal, takes place in the Smokey Mountains.

The Japanese cartoonist, caricaturist, illustrator, author and film director Makoto Wada (b. 1936) was born in Osaka. He trained at the Tama College of Art in Tokyo and later joined the staff of the Light Publicity Co. In 1965 he founded and served as art director of *Hanashi no Tokushu,* a magazine of political satire. He has also written and illustrated numerous books and articles and, since 1984, directed several theatrical films.

Legendary jazz virtuoso Louis Armstrong (1901-1971) lit up the music world for half a century with his brilliant trumpet trills, dazzling vocals, signature white handkerchief and incandescent smile. His international reputation and universally lamented death in 1971 sparked a glowing graphic tribute by Wada.

American caricaturist, cartoonist and comic strip artist Alfred Frueh (pronounced "free") discovered his professional calling as a youth while taking a course in Pitman's shorthand. According to the artist's account, when bored with the lesson, he would transform the shorthand symbols into caricatures of his teacher and fellow classmates. Frueh began his career in 1904 as a cartoonist for the *St. Louis Post-Dispatch* and achieved national recognition in 1907 for his caricature of music hall star Fritzi Scheff, which so offended her that she canceled her St. Louis per-

formance. His masterly portfolio of theatrical portraits, *Stage Folk* (1922), offers a brilliant blend of representational and abstract caricature.

Leading turn-of-the-century American stage actor John Drew (1853-1927) was popular with audiences and caricaturists alike. His features, and performances, seemed carved in stone, as Al Frueh (1880-1968) so cleverly suggests in his graphic ode to Drew's celebrity. Not to be outdone, Oliver Herford, known as "the American Oscar Wilde," produced his own witty spin on the famous thespian's popular appeal for a series called "Celebrities I Have Not Met," published in *American Magazine* in 1913.

Cartoonist and illustrator Oliver W. Harrington (1913-1996) was the first African American to establish an international reputation in the field, and his work has influenced two generations of graphic artists. From the 1930s into the 1960s, his regular cartoon panel, *Dark Laughter,* featuring a middle-aged black man in Harlem named "Bootsie," articulated with wit and irony the social concerns of urban blacks. In 1958, the poet Langston Hughes wrote, "As a social satirist in the field of race relations, Ollie Harrington is unsurpassed."

American caricaturist, sculptor, painter and writer Al Hirschfeld (b. 1903) was born in St. Louis. Following his early training in art at schools in New York, London and Paris, he began his remarkable newspaper career in the 1920s and it continues unabated. His first theatrical drawing appeared in the *New York Herald Tribune* in 1926. Most readers, however, associate him with *The New York Times,* in which his caricatures have appeared regularly since 1929, when he was hired as a theater caricaturist for the Sunday drama section, a position he maintains to this day. His caricatures have appeared in numerous other publications including the *New York World,* the *Brooklyn Eagle,* the *Daily Telegraph, New Masses* and *Collier's.* He also co-edited a satirical journal, *Americana,* with Alexander King in the early 1930s and has written and illustrated many books.

Ira Gershwin (1896-1983) wrote the lyrics to some of the most memorable American show tunes of the 20th century, including "I Got Rhythm," "Embraceable You" and "Someone to Watch Over Me." With his brother George (1898-1937), and alone after George's death, he created a magnificent musical legacy that lives on in the George and Ira Gershwin Collection, preserved within the Library of Congress (see LC *Information Bulletin,* September 1998).

This small exhibition offers a glimpse of the incomparable collections of caricature and other performing arts images in the Prints and Photographs Division of the Library. The Library will continue to acquire and preserve these materials so they can be enjoyed by generations to come. □

Albert Hirschfeld

Ira Gershwin, published in *Seventeen,* March 1947; *Fats Waller at the Piano,* ca. 1940

Oliver W. Harrington

Mr. Katz is curator of applied and graphic arts in the Prints and Photographs Division. Ms. Duke is curatorial project assistant for Cartoon and Caricature.

Flemish Wordsmith

Stefan Hertmans Reads at the Library

BY JOHN MARTIN

Flemish writer Stefan Hertmans read from his works at the Library on Sept. 18. Mr. Hertmans, one of Flanders' most prolific and eclectic contemporary authors, read an essay and selections from his poetry as part of the Library's New Literature from Europe series. It is a joint project of the member states of the European Union and the European Commission in Washington.

Mr. Hertmans is a professor of art criticism and textual analysis at the Academy of Fine Arts in Ghent in Flanders. He has published two novels, two volumes of collected short stories and 10 volumes of poetry, in addition to three volumes of collected essays on literature and philosophy. He is also a devotee of contemporary performing art, a jazz enthusiast and an active jazz musician. His visit was arranged by Margrit B. Krewson, the Library's German/Dutch area specialist.

The speaker dismissed the glowing comments by Bart Hendrickx, attaché of the Flemish Community, with modest good humor. "I'm just a guy who can't make up his mind what to do," he said.

Mr. Hertmans writes in Dutch, the language of Flanders, the northern state of Belgium. Situated on the North Sea, Flanders straddles the linguistic border between the Netherlands to the north and Wallonia, the southern state of Belgium. The Flemish, Mr. Hertmans said, "speak a Germanic language from a Latin perspective."

He read an essay, "The Tail of the Magpie" *(Literary Review,* Farleigh Dickinson University, Vol. 40, no. 3, 1997), that explores the relationship between ideology, violence and land. The story begins in his childhood in postwar Europe, where, influenced by the novels of Karl May describing the American West, he pretended to be an American Indian defending the wild park surrounding the old castle his father had bought. Neighbors, the owners of unused, manicured lawns, dumped their trash there. Older, louder boys with cap guns, playing cowboys, stomped through it. But he wanted to be an Indian.

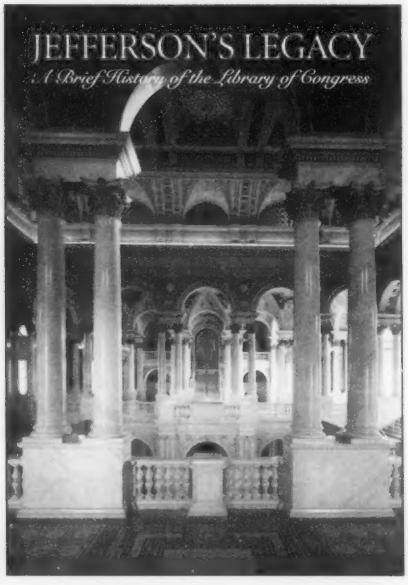
"Easily I immersed myself in the other, the one on the other side, the foreigner who was the [Indian]. There was the excitement, the real, secret life, which I alone understood."

The essay reaches its climax when the youthful author surprises a younger boy trespassing on his sacred ground and beats him until he begins to bleed and cry. Only then does he pause to ask the boy to explain his presence. Years later, he expresses the desire to return to those woods, to see them again through the eyes of the beaten boy. "Because, at the time, I couldn't think through the confusion, the oppressive realization that I was a cowboy precisely because I thought myself an Indian."

Stefan Hertmans

Mr. Hertmans read in Dutch selected verses from his most recent volume of poetry, *Francesco's Paradox,* a 14-poem cycle modeled on the sonnets of Petrarch. That work is now being transformed into an opera by the Brussels composer Walter Hus, whose music concluded the program. □

Mr. Martin is in the Copyright Office.



New Reprint of *Jefferson's Legacy* Available

The Library of Congress has reprinted *Jefferson's Legacy: A Brief History of the Library of Congress* by John Y. Cole. The popular, well-illustrated 103-page book, first published in 1993, provides basic information about the Library's history, collections and buildings. It is available for $11 only from the Library of Congress Sales Shop, Washington, DC 20540-4985. To order by credit card, call (202) 707-0204. □

Breaking Down the Barriers

Sen. Harkin Keynotes Disability Awareness Month

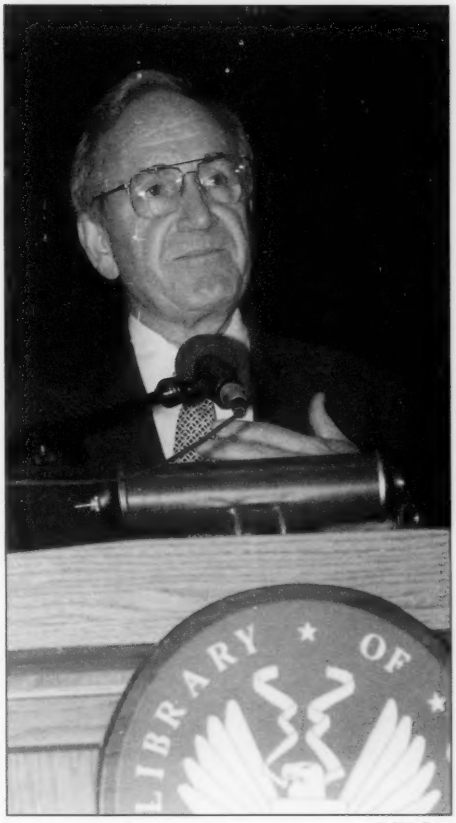
By YVONNE FRENCH

Disability rights champion Sen. Tom Harkin (D-Iowa) told how his brother's deafness spurred him to change U.S. law to ensure civil rights for 49 million disabled Americans.

His comments came Oct. 5 during a keynote address for the Library's observance of Disability Employment Awareness Month. Sen. Harkin was the chief sponsor of the 1990 Americans with Disabilities Act, which requires employers to provide reasonable accommodations to people with disabilities.

Sen. Harkin said he became interested in helping people with disabilities because his brother, Frank, became deaf as a result of spinal meningitis at the age of 7.

"He was sent away to what was then called the Iowa School for the Deaf and Dumb. Frank always told me, 'I may be deaf, but I'm not dumb.' While Frank was at the school, he was told he could be one of three things: a printer, a cobbler or a baker. I knew he had unlimited potential, but he faced huge barriers. It wasn't Frank's disability that held him back, but the physical and attitudinal barriers that people with disabilities face."



N. Alicia Byers

Sen. Tom Harkin

Sen. Harkin said he sees ADA as a "ramp, not a moving walkway. People with disabilities still have to exert energy, effort and responsibility. They have the opportunity to get to the top because now we have broken down the barriers and provided a structure." They now have a legal recourse if they feel they are being discriminated against, he said.

Sen. Harkin also said that Congress recently reauthorized the Rehabilitation Act and the Education of the Deaf Act; may soon vote on the Assistive Technology Act to help people with disabilities get the assistive technology they need to participate in all areas of society; and may soon vote on the Work Incentives Improvement Act to remove some of the "health care disincentives" people with disabilities face when they want to return to work. In some cases, disabled people who return to work receive less money than if they stayed at home.

Sen. Harkin said next year he hopes to address the issue of personal assistance services so people with disabilities can move out of nursing homes and back into their own homes.

He took the opportunity to thank Nancy Jones, an attorney in the American Law Division of the Congressional Research Service, for her "invaluable assistance on every piece of disability legislation I've worked on."

Sen. Harkin defeated an incumbent in 1974 to win a seat in the House from Iowa's 5th Congressional District. In 1984, he again challenged an incumbent and won election to the Senate. He was reelected in 1990. He ran unsuccessfully as a Democratic presidential candidate in 1992. Iowans again returned him to the Senate in 1996, making him the first Iowa Democrat to earn a third term in the U.S. Senate.

Beecher J.E. Wiggins, director for cataloging, who delivered closing remarks, said the Library has worked to improve working conditions for people with disabilities by establishing ADA awareness training for staff and hiring a disability employment manager. He told how he and several staffers in his cataloging unit had asked a deaf colleague to teach them American Sign Language 25 years ago. "It made a better workplace because we were able to communicate, both to get work done and socially," Mr. Wiggins said.

About 15 members of the Library of Congress Deaf Association attended the talk and thanked the senator afterward.

Sen. Harkin was introduced by Deputy Librarian Donald Scott, who said the Library employed 353 staffers classified as persons with disabilities as of Sept. 30. Of those, 76, or 1.7 percent of the 4,500-person workforce, are considered to be severely disabled.

"We are not satisfied with those numbers and we are continuing to work with outreach because we need to do better," said Mr. Scott.

Mr. Scott was introduced by Bill Haig, the Library's Disability Employment Program manager and ADA coordinator. Mr. Haig is working with management to expand the Library's disabled workforce by creating more work-at-home opportunities for people who are severely physically disabled.

"Without real commitment from top-level management, the program for persons with disabilities would not be as viable a program as it is today," said Mr. Haig. □

Ms. French is a public affairs specialist in the Public Affairs Office.

Center for the Book consultant and workshop coordinator Virginia Mathews (bottom right) with three Mississippi workshop participants

News from the Center for the Book

Family Literacy Workshops Held

With funding from the Viburnum Foundation, the Center for the Book sponsored two regional workshops in September that provided training for representatives from rural libraries and communities that received 1998 family literacy grants from the foundation.

Held in cooperation with state library agencies and local literacy organizations from seven states, the workshops in Jackson, Miss. (Sept. 9-10) and Albuquerque, N.M. (Sept. 16-17) launched the new Viburnum Foundation/Center for the Book Family Literacy Project (see the LC *Information Bulletin*, May 1998.)

"More than 75 people participated in each workshop, and we were delighted with the results," said Center for the Book Director John Y. Cole. "Special thanks go to Center for the Book consultant Virginia Mathews, the workshop coordinator, and to the Mississippi Library Commission and the New Mexico State Library for their support. The three-year grant we received from the Viburnum Foundation for this project, coming on the heels of the successful completion of our five-year Library-Head Start-Museum partnership project, continues the center's interest in family literacy and in encouraging collaboration on behalf of books and reading among libraries and other community organizations that serve children, youth and families."

From 1992 until 1997, the Viburnum Family Literacy Project was administered by the Office of Literacy and Outreach Services of the American Library Association. In 1998, the first year of the Center for the Book's involvement in the project, the Viburnum Foundation made small grants totaling $100,000 directly to 30 small rural libraries in seven Southern states: Alabama, Georgia, Louisiana, Mississippi, New Mexico, Oklahoma and Texas.

"Our goal is to provide effective training and — when appropriate — to expand the existing program," said project coordinator Ms. Mathews. "The workshops emphasized the importance of establishing meaningful, ongoing partnerships with other youth and family-serving agencies. These include state education, library and literacy officials; health care professionals, Head Start staff, adult literacy teachers, community educators, literacy councils, reading teachers, teachers of English as a Second Language and people involved with youth museums, public schools, correctional institutions and with the rehabilitation of teenagers who are in trouble."

The workshop in Jackson on Sept. 9 began with an informal reception and dinner that featured storytelling demonstrations by Alexis Dean, consultant for children's services, Mississippi Library Commission; and Judy Boyce, Youth Services Librarian, West Baton Rouge Parish (La.) Library, who worked with Oneal Isaac of Playmakers of Baton Rouge.

Speakers at the introductory session on Sept. 10 included John Y. Cole, director of the Center for the Book; and Mississippi Library Commission Board members Glenda Segars, chair;

Future Public Programs: Forthcoming speakers in the Center's "Books & Beyond" author series are Patricia O'Toole, *Money and Morals in America* (Dec. 8) and Henry Mayer, *All on Fire: William Lloyd Garrison and the Abolition of Slavery* (Jan. 26).

Hester Plauche, commissioner; John Pritchard, executive director; and Margaret Murray, director of library development services.

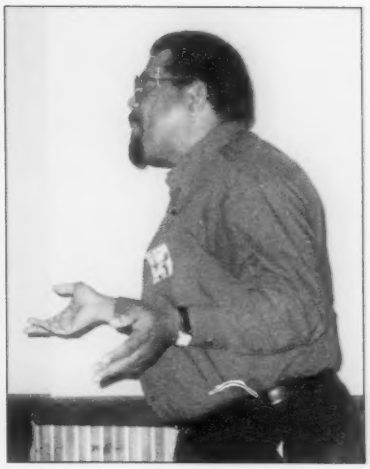
Coordinator Virginia Mathews led participants through a day of short presentations and discussion of experiences in planning and implementing family literacy programs. Sessions included: "Kids Can't Wait for Family Literacy and Libraries"; "Experiences in Partnering: What We've Learned"; "Resources for Family Literacy Programming," which dealt with materials; volunteers; funding; in-kind services, sites and facilities; transportation; strategies for outreach; publicity; and needs assessments; and "Evaluating and Measuring Outcomes: How to Do It and Who Needs to Know?"

Speakers and discussion leaders in these sessions included: Donna Hutchings, literacy coordinator, Waveland Family Literacy Centers; Judy Boyce, West Baton Rouge Library; Molly Kinney, state consultant for children's services, Georgia Department of Technical and Adult Education; Annie Lucas Brown, Alabama State Library; Gail Criswell, Louisiana State Library; Jean Hudspeth, Outreach Services, Mississippi Library Commission; Valinda C. Smith, adult literacy coordinator, Grenada, Miss.; Eloise Richardson, State Board of Community and Junior Colleges, Jackson, Miss; and Laura Hauser, DeKalb County Public Library, Georgia.

Key Features Of Effective Family Literacy Programs

(from *Thibodaux to Tucumcari: Family Literacy in Rural Libraries)*

- Dedicated librarians and literacy coordinators
- Motivated participants
- Dedicated volunteers
- Flexible program design
- Good program content
- Transportation and child care
- Thoughtful and creative outreach and publicity
- Strong support from library board
- Strong support from community
- Effective mechanisms for collaboration
- Creative fund-raising
- Sense of limits

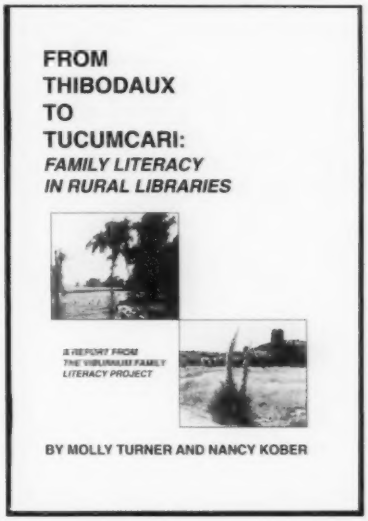


Workshop storytellers Jean Whitehorse (New Mexico) and Oneal Issac (Mississippi)

The structure of the Albuquerque workshop, held a week later, paralleled that of the Jackson meeting. Many of the speakers, however, drew on different cultural traditions. The storytellers on the first night, Sept. 16, were Vaunda Nelson of the Rio Rancho Library and Jean Whitehorse of the Crownpoint Resource Center, a member of the Navajo tribe and the Towering House People clan. The next day the program was introduced by Center for the Book program specialist Anne Boni, with additional remarks by Marsie Cate, director of the New Mexico Center for the Book, Ben Wakashige, director of the New Mexico State Library, and workshop leader Virginia Mathews.

Speakers and discussion leaders included Clara Rey, Schlientz Memorial Library, Tucumcari, N.M.; Joyce Aguilar, Socorro Public Library, N.M.; Diana McMahan and Renee Yocum from the Chickasaw Regional Library, Tishomingo, Okla.; Leslie Gelders, Oklahoma Department of Libraries; Patricia Froelich and Elaine Goodman, New Mexico State Library; Ronda Lehew, Pioneer Library System, Okla.; Susan Sonfleith, Santa Fe Public Library; Debbie McWilliams, Thomas Brannigan Memorial Library, Las Cruces, N.M.; Rena Paradis, interim director of the Coalition for Literacy, N.M.; and Elaine Shannon, Youth Services Director, Albuquerque Public Library.

The Viburnum Family Literacy Project is fully described in a 60-page publication, *From Thibodaux to Tucumcari: Family Literacy in Rural Libraries, A Report from the Viburnum Family Literacy Project*, by Molly Turner and Nancy Kober, with a preface by John Cole. The booklet is an evaluation and history of the project up to 1997. Drawing on specific projects, it presents details about how, with limited resources, committed staff in small libraries can successfully respond to the needs of parents and other care givers for family literacy programs. Copies are available free from the Center for the Book, Library of Congress, Washington, DC 20540-4920; telephone (202) 707-5221; fax (202) 707-0269.



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